

Open Sessions 6

Open Sessions is a two-year program that incubates new ideas about drawing, developed collaboratively by participating artists and curated by Nova Benway and Lisa Sigal. Open Sessions provides an extended opportunity for artists to work together in planning exhibitions and events, creating their own context around the medium of drawing. *Open Sessions 5* is the fifth of six group shows taking place 2014 - 2016. A Main Gallery exhibition, reflecting the program as a whole, was presented in the summer of 2015. Reflecting the diversity of ways the participating artists conceive of drawing, *Open Sessions 6* includes video, installation, sculpture and works on paper.

Amadeo Azar's drawings reassess aesthetic forms that reference early modernist ideas in Latin America. His work appropriates the concepts of Concrete Art and MADI, two of the first art historical movements originating in Argentina, to examine their relevance to contemporary aesthetic and social movements.

Daniel Barroca: I made *Dripping Hand* a few years ago. As in many of my works it happened by accident. By then, I was intrigued by the history of iconoclast movements: the destruction of Greek-Roman religious representations during the Christianization of the Roman Empire, the 16th century destruction of catholic iconography during the reform, etc. These references fed my interest in processes of creative destruction, which were systematically inserted in my work through gestures derived from drawing.

Lea Cetera's *Beige Shelf* is part of a series of new sculptures by the artist that combine the aesthetics of vector drawings, minimalist sculpture, security window grating and modern design.

Youmna Chlala's drawings/sculptures are about how moving bodies speculate the future. If our memory is as speculative as our future selves, then lines of flight, languages and objects are formed and reinvented as we move. In these works, entitled *It's not easy to see the grass in things and in words*, intimate gestures of accumulation, dissolution and probability dwell within a distancing photographic image.

Onyedika Chuke's *THE UNTITLED: MAY 30th* presents the tension between a physical body and a metaphysical spirit. The three-part piece references both the artist's recently deceased father and the symbolic body of Liberty in limbo. Drawing is seen on the surface of the sculpture, softening the impact of the materials with the tenderness of the artist's hand.

Alexandra Lerman works with clay, which she proposes as a discursive medium at the historical root of the formation of written language, contractual relationships of recording and exchange, and communication. In *Circulation Drawing. Lab* the artist uses patented touch-screen gestures designed to interface with the iPhone to draw the circulation pattern of visitors through The Drawing

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Center's Lab exhibition space. Ink is pumped up the pedestal and through the clay to trace the path of foot traffic, and form a sculptural drawing which works as a self-contained ecosystem in the process.

Memory Negative. Holds is a sculpture that articulates the path of a body climbing through points of support on the wall. The piece addresses the relationship between the natural and artificial environments of boulders and climbing gyms, as well as the ways in which the contemporary body is forced into conflict with itself, and encounters its physical limits in its everyday relationship with architecture and technology.

Harold Mendez's *Untitled (Death Mask)* investigates the relationships between visibility, memory and possibility. The charred cardboard box holds an oxidized copper reproduction of a pre-Columbian death mask from the Museo del Oro (Bogota, Colombia). The box has been transformed into a charcoal tomb which holds a flattened mask, compressing the language of sculpture into drawing. Its appearance suggests a compressed charm or a fleeting epiphany.

Marcelo Moscheta depicts the imprints of memory, in the form of tracks left by an ancient, desert-dwelling people on sand and stone over hundreds of years. The artist examines scales and cycles of time, revealing the displacement of these long-past bodies through the desert as a drawing over the surface of the planet, using a GPS and plotted stones.

Ronny Quevedo's recent work is comprised of drawings and sculptures dedicated to charting migratory experiences and the crossing paths of displaced communities. These works present an account of the history of mobility, including his mother's profession as a seamstress, his father's career as a soccer player, and indoor soccer leagues organized by Central and South American migrant communities in city gymnasiums. The rules of sport represented by gymnasium floors and public playgrounds recall the insistence on survival and constant adaptation through a reconstitution of its logos and implied body movement. This transformation of architecture through changes in the game's iconography and rules expands the cosmology of displacement.

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Clockwise from left of stairs:



Marcelo Moscheta

Ambulare, 2015

Pigmented print on cotton paper, gouache, wood, aluminum clippers, vintage, paper, graphite on PVC board and paper.

3 x 5 feet

Courtesy of the artist



Ronny Quevedo

Home Field Advantage #1, 2015

Contact paper and pencil on Mylar

42 x 50 inches

Courtesy of the artist



Younna Chlala

It's not easy to see the grass in things and in words, 2015

Six C-prints; 21 x 14 inches each



Harold Mendez

Untitled (Death Mask), 2015

Burned cardboard box, soot, toner, oxidized copper reproduction of a pre-Columbian death mask from the Museo del Oro (Bogota, Colombia)

Dimensions variable



Ronny Quevedo

The History of the rules and measures #4, 2015

Oak tag stencils on oak tag pattern paper

44 x 60 inches



Lea Cetera

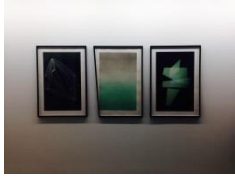
Beige Shelf, 2015

Painted steel, porcelain

16 x 16 x 42 inches

Courtesy of the artist and Southard Reid

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Amadeo Azar

I, K, N, 3, 2015

Watercolor on paper & Gicleé print on rag paper

82 5/8 x 59 inches

Courtesy of the artist



Alexandra Lerman

Memory Negative. Holds, 2015

Glazed ceramics

Dimensions variable

Courtesy of the artist



Daniel Barroca

Dripping Hand, 2010

Video with sound

2 min

Courtesy of the artist



Alexandra Lerman

Circulation Drawing. Lab, 2015, Ceramics, plexiglass, Sumi ink, water, plastic tubing, submersible pump, 44" x 19" x 8.5"

Courtesy of the artist



Onyedika Chuke

The Untitled: May 30th, 2015

Dimensions variable

Concrete, steel, resin, plastic, oil stick, and graphite

Courtesy of the artist